THEATERS and PLAYERS.

ONE of those charming conversational comedies which only the British stage develops was on display at the Belasco last week, under the caption, "A Pair of Silk Stockings." An element of plot which might have been utilized for roaring farce is turned to account for purposes of clever dialogue and delicate human nature study. The result is both graceful and amusing. The play is in some degree a study in slang—English slang such as "bally," "blighter," "squiffy" and other crisp peculiarities of speech whose significance is swiftly and agreeably gathered from the context. Now and then a touch of American slang is included. For some reason it sounds harsh by comparison. The impression is due, no doubt, to association of ideas, for the slang words of America are, intrinsically, quite as euphonious as those of England. But English slang, as imported in theatrical performances, is associated with smart society, founded on hereditary traditions, and American slang suggests only ebulliency of idea with limited resources of speech. American slang seizes the first word that comes handy, if its sound fits the sense, and disregards to an extent that is often more than charitable the suggestions that cling to it from its original environment. There is not much chance for American patriotism to hold out for American slang. The comparisons in a play like "Silk Stockings" convey an impression of inferiority to the English brands so conclusive as to defy argument.

* * *

John Drew was displayed in another new play, "The Chief," at the New National. It afforded an evening's entertainment, and provided material encouragement for the hope that another "typical John Drew play" has been discovered.

They Did Know Him.—While in Cleveland this week Cyril Maude listened to a Bill Nye story that furnished him with a hearty laugh. The incident was related by an oldtime manager named Marks, now oldtime manager named Marks, now retired from the theatrical business and residing in Cleveland.

Many years ago Mr. Marks controlled the opera house in a small city in southern Ohio, and one of the attractions he booked was a lecture by Nye. The day for the lecture came and only one ticket had been sold. However, during the forenoon, the advance sale increased to three seats.

With a decided air of dejection, Mr. Marks went to the depot to meet the noonday train from Columbus, which was bringing Mr. Nye to the town. Upon the arrival of the humorist the manager made himself known, and the former, noticing the air of gloom that hung over the local impresario, inquired as to the reason for it.

"Well, Mr. Nye," replied Marks, "I had looked for a big crowd at your lecture tonight, but there are only three tickets sold, so I guess they don't know you here."

"Oh, no, you are mistaken—they do know me," was Nye's quick answer.

Cyril Maude now on tour with "Grumpy," tells of walking in Jarvis street, Toronto, and seeing in the window of a barber, the following fair-minded guarantee of good work: "If you do not like your shave, your whiskers refunded."

Lois Bolton on "The Movies."—Lois Bolton, the young woman who plays the leading part in "Twin Beds," has views upon the future of the "motion picture industry." She says "it" is an "industry" and not an "art."

"It is not possible," she declares, "to conceive of the motion picture business putting an end to the spoken drama. The thought is absurd, even though it does seem to have put a crimp in the popularity of the legitimate theatrical attraction for the time being.

"For this I blame the theatrical producers themselves, who have not only permitted their big plays and players to appear in the 'movies,' but have actually dabbled in the motion picture business themselves.

"There are those, however, many of them, who love the literature as well as the art of acting in the theater, to whom delights come as readily through the ear as through the eye, and it is these who will ultimately force the picture pastime into its proper station and insist upon the restoration of the real to the position that now seems to have been usurped by the imitation.

"It is going to take something more than the mechanical cleverness of the cinematograph to kill off Shakespeare and Sheridan and the host of playwrights whose art may have become too difficult for repetition or reproduction by sordid successors.

"The demand of the cultured mind and taste will compel even the indifferent and designing amusement constructors of the twentieth century to turn to other fields for their wares and perhaps to inspire timid and backward authors of merit to uncover the light that has been latterly hid under the bushel and compel theatrical purveyors to do tardy justice to real merit in spite of the commercialism of the age."

Paul Herve and Jean Briquet.—The theatrical problem, "Who are Paul Herve and Jean Briquet," which has long been a mystery, has at last been solved. Adolf Philipp, who has been identified with "Alma," "Auction Pinochle," "Adele," "The Midnight Girl" and "The Girl Who Smiles," tells the secret.

"I have been a playwright and composer since my fourteenth birthday. The first play I wrote was a 'Christmas Pantomime.' It was produced three times. This triumph inspired me to write more musical plays and also to try my luck at dramas. Of course, I had to wait quite a while to find a producer. My chance came at last, and at a benefit performance I was given an opportunity to hear my first dramatic venture, 'Love in the Dark.'

"While engaged in Vienna at the Theater an der Wien I wrote my first real comic opera, called 'The Poor Nobleman,' which was produced at Hanover, ran for 100 consecutive nights and later was produced in all the principal cities of Germany. After that I wrote the book, lyrics and music of another comic opera, called 'The Royalists,' and still another, 'The Adventurer.' But, like other young authors, I never thought of leasing my plays or operas on a royalty basis. I generally sold them outright to the music publishers and several have profited considerably with my works.

"I finally secured a contract to sing at the New York Amberg Theater, now known as the Irving Place Theater. This was during 1890. The first day I arrived in this country I liked it so well I immediately became an American citizen—of which I am proud. Although born in Germany, my father was of French descent. My grandfather's name was Paul Herve and my mother's name was Jean Briquet.

"In 1908, when everybody was producing French farces, I sailed for Europe on a vacation, and while in Paris, I thought of writing a French farce, but giving the public some music with it. So I went to Chantilly, wrote a musical farce in three acts, and called it 'Alma, Where Do You Live?' When I returned to America, arriving in New York, at the dock I was met by several newspaper men who wanted news, and I told them in Paris I had secured the American rights of several 'French' musical farces which I proposed producing in New York in 'German.' The first play of the 'French' nature was 'Alma, Where Do You Live?' and when they insisted upon knowing the authors, I thought of my French ancestors and told them that the book was by Paul Herve and music by Jean Briquet with the American adaptation by myself.

"After the 'Herve-Briquet' trademark was established I had to continue using those names, and thus wrote 'Adele,' 'Auction Pinochle,' the first play in which characters of the style of Potash and Perlmutter were introduced; 'The Midnight Girl' and 'The Girl Who Smiles,' all by 'Paul Herve and Jean Briquet.' I must say that these plays have never been presented in France. I must pause here, also, to give due credit to Edward A. Paulton, known to the playgoers for his 'Little Boy Blue,' for his share in the English versions of my works."

A Gallant Act.—Once when Josef Hofmann, the distinguished pianist, and his family were spending the season in Biarritz a careless servant spotted Mrs. Hofmann's gown with food, which left grease marks. After dining and their guests were assembled in their private parlor, and while the conversation progressed, Hofmann appeared with a small vial and a piece of chamois. Kneeling down in front of his wife, the pianist started to cleanse the spots from her gown, which was of delicate pearl tint; and he succeeded, too, in removing every trace of stain. He did it all so quietly, so easily and so skillfully as to awaken a new sense of admiration in those who had witnessed the operation."

Poli Players to Try Shakespeare.—An announcement of special interest comes from Poli's this week that the stock company is to make its first venture in classic drama December 6, by presenting Shakespeare's "Julius Caesar."

Of wider interest, perhaps, is that part of the announcement that, for that week only, the distinguished Shakespearean actor, R. D. McLean, will appear with the Poli Players in the role of Brutus, the part in which he co-starred with William Faversham two seasons ago. A. H. Van Buren will have exceptional opportunities in the role of Marc Antony, while Mark Kent will be seen as Cassius, the role played by Frank Keenan in Washington during the Faversham revival two seasons ago. Florence Rittenhouse will be seen as Portia, the wife of Brutus, the part played by Julia Opp in Washington.

This will be the most ambitious undertaking ever launched by the Poli Players, presenting even greater difficulties than the memorable staging of Maeterlinck's beautiful play, "The Blue Bird," which was successfully presented by the players last spring.

Kitty Doner.—"Young man, will you be so kind as to stand one side. I cannot see the stage—you are obstructing my view, sir." The foregoing speech was addressed by the veteran actress, Ellen Terry, to little Kitty Doner at a benefit performance at the New York Hippodrome.

"But I am a girl—not a boy," replied Kitty, standing to one side nevertheless.

"Bless my soul—a girl!" ejaculated the English actress. "What are we coming to? Come here, my dear, I want to talk to you." Thereupon ensued a spirited conversation between the famous star and the girl in her teens, just beginning her career—as a boy, for Kitty had just made her first hit at the Winter Garden in the role of Pinky Roberts in "Dancing Around."

Kitty Doner's parents are professional dancers, and are known the country over as the vaudeville team of Joe and Nellie Doner. Nellie Doner came to America from England as one of the original pony ballet, and for several seasons led the dancing ensembles at the New York Hippodrome under the management of the Messrs. Shubert. Joe Doner won fame as a comedian and dancer in the days of the Henderson extravaganzas in Chicago. It is natural that the Doner children should all be dancers—in fact, Kitty has a brother, Ted, who bids fair to become as famous as his father before him.

Theatergoers who remember Vesta Tilley say that Kitty Doner is her equal as a male impersonator, and that in one thing she excels her—Kitty looks like a boy in every particular.

At a tailors' convention in Chicago last summer Kitty was unanimously chosen as the official model, and, as an added compliment, the Doner cutaway was named after her.

Kitty complains that she spends too much of her salary on men's attire, that it leaves her nothing for women's furbelows. Strange to say, Miss Doner is not at all mannish when dressed as a girl. Simple frocks, hats and shoes supply all of her needs, and it is only in the glare of the footlights that the male stride, the swagger cane, the smart suits and the accompanying cigarette are in evidence. Next to the star of "Dancing Around"—one Al Jolson—Kitty Doner is quite the livest wire in the big entertainment.

BELASCO

A singing success of the New York season, "The Girl Who Smiles," will be the Thanksgiving week attraction at the Belasco Theater, opening tomorrow evening, after a long run on Broadway at the Longacre Theater, which was closed to give way to contracts for other productions. Paul Herve and Jean Briquet were responsible for the foreign version of "The Girl Who Smiles," the English one having been supplied by Adolf Philipp and Edward Paulton, well known collaborators. The musical comedy was staged under the direction of Ben Teal, whose deft touch is everywhere evident in the pretty pictures and sprightly stage business and dances.

"The Girl Who Smiles" is said to combine those happy elements which went to make "Adele" and "Alma" the successes they were. There is a delightfully human note in the story, which is based on a quarrel between a wealthy old farmer and his children. His daughter is commanded to marry a silly yokel and, much against her will, Marie is about to consent, when a handsome artist appears on the scene, and the pretty girl promptly falls in love with him. The atmosphere of Marie's home has been so gloomy by reason of her grouchy father's moods that Marie has forgotten how to smile. Her artist lover tells her that Bohemia is the place where people learn to smile and be gay, and at the end of the first act the sweethearts are seen leaving for Paris, there to learn laughter's wiles. The second act finds the lovers in the Latin Quarter in Paris. Francois, the artist, is thrown out of his studio for nonpayment of rent, and from his obdurate landlord Marie buys one of her lover's paintings for a franc, and all Bohemia celebrates with smiles a plenty. Marie's secret comes out and Francois objects to his sweetheart's using her meager funds to assist him, but she pleads that he has taught her how to smile, and a reconciliation is effected. At this juncture the wrathful father appears on the scene and compels Marie, his daughter, to choose between her lover and being disowned. She is true to her first love and they are married. The last act depicts the return of the successful artist, his smiling wife and their infant child to the home of Marie's father, where the grandfather melts before the baby's cooing smiles and forgives his daughter and his son-in-law.

"Teach Me to Smile" is essentially the valse motif of the musical comedy, although there are numberless catchy melodies by the composer, Jean Briquet.

"The Girl Who Smiles" comes to Washington intact as to cast and production. In the large organization will be found [illegible] William Danforth, Grace Leigh, Fred Walton, Paul Decker, Ralph Bunker, Lucille Saunders, Marie Fanchonetti, [illegible]an Spencer, Joseph Phillips, Nace Bonnville, Diana Yorke, Eva Stuart, Madge Bronson and many lesser lights. An augmented orchestra will be a feature of the Belasco engagement. The usual matinees will be given Wednesday and Saturday, and an extra performance Thursday (Thanksgiving day) afternoon.

NATIONAL

At the National this week, beginning tomorrow night, with an extra matinee Thanksgiving day, Selwyn & Co. will present the three-act farce "Twin Beds," written by Salisbury Field, ex-newspaper man and novelist, and Margaret Mayo, author of "Baby Mine" and "Polly of the Circus."

"Twin Beds" was one of the last season's big successes in New York city, it having had an extraordinarily long run there which lasted an entire year, the time being divided between the Fulton and the Harris theaters. While the title "Twin Beds" might convey the idea that the play belongs in the risque class, the management hastens to deny that this is the case and claims that it is thoroughly clean and the best kind of fun without suggestiveness.

The story deals with life in New York flat houses and the characters for the most part are young married couples all living in the same big house. A moral is pointed that too much familiarity in such a case is not conducive to marital happiness. One of the newlyweds is Harry Hawkins, a youthful business man, and his wife. He is a believer in peace and quiet in his home, while Mrs. H. is of the butterfly type, fond of company and with an ungovernable propensity to make friends of all her neighbors, with the consequence that their apartment is the mecca of all sorts of people, much to the disgust of her husband. Another one of the couples is an excited Italian tenor with an American wife, a very up-to-date, slangy young woman, who has been a vaudeville actress, and who had rescued her "son of Italy" from a cabaret and turned him into a $2,000 a night favorite at the Metropolitan Opera House. She is exceedingly jealous of her "wop," as she lovingly calls him, and becomes perturbed at his innocent attentions to the lovely Mrs. Hawkins. Both she and Mr. Hawkins decide it is better for their peace of mind that their respective spouses be treated to a change of scene. Unfortunately, however, through a circular letter sent by the landlord describing the beauties of a new apartment house, they both again find themselves under the same roof. The complications then follow thick and fast, but, of course, the angled threads are finally unraveled.

A first-class production of the play scenically and a first-class company are promised.

In the cast will be Lois Bolton, John Welch, Clare Weldon, Auguste Aramini, Susanne Morgan, Helen Eddy and Fred Osab.

LEOPOLD STOKOWSKI
PHILADELPHIA ORCHESTRA

LOIS BOLTON in "TWIN BEDS"

EMILIE LEA
B.F. KEITHS

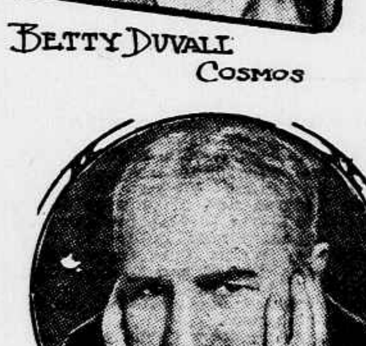
HOWARD SCHOPPE
POLIS

BETTY DUVALL
COSMOS

JOSEF HOFMAN
MISHKIN

EDYTHE MIRFIELD
GAYETY

KITTY DONER



WM GILLETTE

POLI'S

The Poli Players this week will offer the comedy drama, "A Message from Mars," by Richard Ganthony. It is one of the modern classics of the English-speaking stage. Mr. Ganthony tried three years before he found a producer bold enough to present it. Charles Hawtrey at last consented to try it out, expecting that it would run only a few nights, but, to his amazement, the English public accepted it as a sensation, and it ran for more than five hundred nights in the British metropolis before being brought to America, where it scored an equal success during Mr. Hawtrey's two-year tour.

"A Message From Mars" tells a story of deep human interest. The central character in the play is a wealthy young bachelor, whose chief fault is his selfishness, which prevents his making happy the woman to whom he is engaged. The engagement is about to be broken when the bachelor is suddenly visited by a remarkable stranger, "a messenger from Mars," who, in a series of unique scenes, shows the bachelor his selfish soul and brings about a reconciliation between the two young people.

A. H. Van Buren will be seen in the role of the bachelor, the part in which Mr. Hawtrey appeared. Mark Kent will have one of the biggest parts in the comedy, the striking character role of the tramp. Ben Taggart will be the messenger from Mars, and Miss Florence Rittenhouse will be seen as the heroine. Numerous electrical devices will be employed to secure the mystic effects in some of the transformation scenes.

There are nearly twenty important speaking parts in the play, requiring a largely augmented cast.

B.F. KEITH'S

"The Million-dollar Fashion Show of 1915," said to surpass in every way the style pageant of last spring, will be this week's Thanksgiving attraction at Keith's Theater. The management this year has provided three shows for Thanksgiving day—a matinee at noon sharp, another at 3 p.m. and the evening performance at 8:15. On all other days of the week but two performances, including next Sunday's concerts, will be given. The attraction owes its new name to the fact, it is claimed, that there are $1,000,000 worth of gowns, suits, gems and other adornments used in seven scenes, which tell how a modern "Cinderella" became the best dressed woman in the world. In the unfolding of the little fantasy a score and more of mannequins, midinettes and models from the Broadway and 5th avenue maisons are appropriately gowned as "Milady of the Saddle," "Milady of the Snows," "Milady of the Skiis," "Milady of the Links," "Milady of the Hunt," "Milady of the Mist," "Milady of the Hounds," "Milady of the Clouds," "The De Pinna Kiddies," "Milady of the Boudoir," "Milady of the Ball," "The Spirit of the Autumn," "The Bride," "The Chaperon," "The Debutante" and other roles for the display of gorgeous apparel.

Emilie Lea, the danseuse of "Follies" fame, is cast as Jeanne, the modern "Cinderella," and supporting her are Edna Burton, Betty Brown, Hope Hunter, Louise White, Grace Browne, Betty Church, Gussie Luhring, Kathryn Fiori, Doris Lloyd, Lillian Mahoney, Madge Manners, Bonnie Hall, Anna Lydiate and others. May Tully conceived and produced the show and Rosalie Muckenfuss is the special representative.

The supplementary attraction will be Lillian Kingsbury and company in "The Coward," a comedy drama of war recruiting; Mr. and Mrs. Jimmie Barry, in "The Adventures of the Rube"; Dorothy Toye, the girl with two voices, soprano and tenor; Gus Van and Joe Schenck, "the pennant-winning battery of songland"; Agnes Scott and Henry Keane, in "The Final Decree"; Al. Rayno's bulldog actors; Walter Bower, the monologist; the Pathe news pictorial and the pipe organ recitals.

COSMOS

"Sweethearts," a pretty little boarding school romance, presented with new scenery and a musical setting by a company of eleven players, nine of them attractive and talented girls, headed by Ned Nestor and Betty Duvall, will be the choice offering of the Cosmos Theater all this week. The book, lyrics and music are by Mr. Nestor, the scenery by Ackerman and the gowns by Mme. Jay. The musical comedietta is said to be the brightest of its kind in popular vaudeville.

Other acts for the first half of the week will include Frank Graham and Edith Randall, big Cosmos favorites, in their funniest sketch, "How Ignatius Got Pneumonia"; the Klein Brothers in a tangled comedy of dialect nonsense; Earl and Edwards, in songs and merry repartee; the Ziras, European juggling comiques, and Braun and Jackson, in "The Clubman and the Suffragette." Attractions for the new bill presented the last half, beginning with the Thursday matinees, will include "Mary Ellen," a famous circus elephant, in an animal comedy for the special amusement of the children; Catherine Chalconer and company in a breezy sketch, "Kate's Press Agent"; the Wilts, in a novel offering of roller skating and song, and another act to be announced in the bill. The added attractions for the first half of the week will include the Hearst-Selig news pictures and for the last half the Pathe weekly news pictures, with photoplay features changed daily.

Casino.

From the Casino Theater, under the new management, comes the announcement of one of the most discussed plays, "Damaged Goods," as the attraction this week. It will be seen as a play and not in moving picture form. A cast including Howard Hall, Marie Ackermann, Grace Ranier and others will come from the York Theater, New York, to present the play for the first time at popular prices.

Brieux's play is a classic in its way. For years the script had lain in the author's safe and when the opportune moment arrived Richard Bennett, through the solicitation of Representative Flynn, arranged through the Medical Research Society of New York for a trial performance, whose success is now stage history. "Damaged Goods" has proved, through three years of constant public performances, that dramas of this caliber are acceptable to theater-goers and the masses in general. A careful and painstaking presentation is promised.

This afternoon and tonight the entire "Bringing Up Father" company will appear with "The Rutan Song Birds," as an added attraction.

GAYETY

"The Globe Trotters," "Blutch" Cooper's aggregation, headed by Frank Hunter and the versatile Frankie Rice, is announced as the attraction at the Gayety Theater this week, commencing with a matinee tomorrow afternoon. Frank Hunter is one of the best known comedians on the burlesque stage today, and his co-star, Miss Rice, has been a vaudeville and musical comedy favorite for some time. These two are supported by a cast which includes Will Lester, Robert Algier, Charles T. Brown, Madge Darrell, Don Trent, Florence Davenport, Sarah Hyatt, Edith Mirfield and others.

This organization is presenting a two-act musical comedy entitled "The Dowry Seekers," with the book by Tom McRae and Blutch Cooper, lyrics by Billy K. Wells, and a score of tuneful melodies by William H. Farrell. The production was staged by Mr. Cooper and the ensembles were arranged by Raymond B. Perez. In addition to the musical comedy there will be a vaudeville olio presented between the first and second acts, by Edith Mirfield, feminine baritone; Will Lester, Robert Algier and company, in the sketch entitled "In the Trenches," and the Flying Weavers, a sensational European aerial novelty. A large singing and dancing chorus is a feature, with a novel Charlie Chaplin burlesque by Frank Hunter. Frankie Rice will offer her impressions of a number of stage stars.

War Pictures—National Today.

Pictures of startling realism only of the stirring war scenes in Europe will be on exhibition at the New National this afternoon and tonight.

Taken by the staff photographer of a big western daily, Edwin F. Weigle, it is claimed, with the permission and cooperation of the Austro-German officials, they give the actual scenes behind the lines and at the front that tell better than words how the great world war is being carried on from the standpoint of Germany and her allies.

Actual battle scenes, showing at close range bursting shells, charges and counter-charges, machine guns pouring their metal hail into the enemy, whole batteries of artillery galloping into position and turning loose their deadly fire, and the greatest products of the Krupp works doing their duty as executioners, all are visualized in the pictures.

From Berlin, where a hundred thousand people wild with patriotism are shown singing the national hymn, to Hamburg and on to Lubeck, the camera lens carries the audience into Galicia and Poland, where the great battles of the Russian campaign were fought. The caterpillar guns, brought into action, loaded and fired, with the deadly havoc wrought by them, are shown.

By an arrangement that takes a part of the proceeds from every exhibition of these pictures for the benefit of the blind and wounded soldiers of the central powers, the governments at Berlin and Vienna are said to have given Mr. Weigle every opportunity to get pictures that would really visualize the great war. The exhibition will continue from 3 to 10:30 p.m.

At Keith's Today.

The bill at the performances at 3 and 8:15 p.m. today at the B. F. Keith Theater will present Bernard Granville, Homer B. Mason, Marguerite Keeler and company in "Married," Lydia Barry, Mlle. Maryon Vadie and her lyric dancers and other regular and added features.

Cosmos Concerts Today.

The overture to Nicolai's "Merry Wives of Windsor," Tobani's Hungarian Fantasie, selections from Bizet's "Carmen," and from Herbert's "Wizard of the Nile," Moszkowski's "Serenata," Celfo's "Gay and Frivolous" and Owens' "Dancing the Jolly Roll" fox trots and a rag novelty, "That Pleasing Rag," by O'Connor, will be among the selections presented in the concert program by an enlarged orchestra, under Arthur Manvell, at the Cosmos Theater concerts today from 3 to 10:30 p.m. In addition, new specialties and a number of other attractions will be presented.

Gayety Today.

Al Reeves, at the Gayety Theater today, with his Beauty Show, has arranged a special Sunday program of vaudeville numbers, to be given in addition to his first-act burlesque, entitled "The Wrong Mr. Wright." The bill will include Maude Rockwell, the Monarch Comedy Four, Joe Lester, Arthur Thornton, Al Greene, Charles Robels, Ball and Marshall, expert instrumentalists; Rene Cooper, singer and dancer; Marie Fisher, the whistling doll; Ruth Wilson, Billy Inman and Frank Wakefield, and others. An extra feature will be the music, arranged by R. F. Wagner, musical director of the orchestra.

Lamasure Opera Recital Tomorrow.

Mrs. Mignon Ulke Lamasure will present, at her second opera-lecture recital, at 4:45 o'clock tomorrow afternoon, at the Comstock studio, 1840 New York avenue, Charpentier's famous opera, "Louise," a realistic musical romance of Paris of today, in which Mary Garden created the title role at the Opera Comique in Paris, 1900.

Mme. Lamasure's unique and instructive series of lecture-recitals this season will include the representative grand opera of France, Italy, Germany, Russia and America. The personal touch that comes from having lived and studied in these countries, her knowledge of the people, customs and language, give a vivid and realistic charm to the recitals, as well as to the biographical notes on the composer, which precede her interpretation of the opera at the piano.

Philadelphia Orchestra Tuesday.

Owing to the illness of Mme. Marcella Sembrich, the Philadelphia Orchestra has been compelled to change both its program and soloist for the concert at the New National Theater Tuesday afternoon. Mme. Sembrich will appear later in the season, on the date originally scheduled for Josef Hofman, probably the greatest living pianist, who will be the soloist Tuesday. The program follows: Symphony, "Poeme Divin," Alexander Skryabin; "Concerto No. 5 in E Flat" ("Emperor"), for piano and orchestra, Ludwig van Beethoven; tone poem, "Don Juan," Richard Strauss.

Skryabin's "Poeme Divin," while a composition of daring innovations, is yet full of melodic charm. It is a work of one of the modern Russians and contains all the fire and passion which make the works of that other mighty Russian, Tschaikowsky, so popular. Its Washington performance will be its second presentation to an American audience. Its American premier occurred Friday in Philadelphia. The other orchestral number is also by a modern, Richard Strauss. The tone poem, "Don Juan," is a masterpiece.

Josef Hofman is well known and has a host of admirers. There will be much interest in his interpretation of the mighty "Emperor" concerto, than which, it is claimed, no greater test of musicianship can be given to a pianist.

Barrington Branch Recital.

Barrington Branch, a brilliant young pianist, who has been heard at many private musicals in the city, will give a public recital at the New Willard at 4:30 o'clock Wednesday afternoon. He is a graduate of the Peabody Conservatory of Music, Baltimore, where he was a pupil of the director, Harold Randolph. After winning the Peabody diploma he went abroad, subsequently studying with Ossip Gabrilowitch, Leopold Godowsky and Mark Hambourg. He has appeared as soloist with the New York Symphony Orchestra and the Russian Orchestra, with Modest Altschuler, conductor. His technic and poetic interpretation of the different compositions have aroused much enthusiasm.

The program follows: Bach—Toccata and Fugue in D minor, transcribed for piano by Carl Tausig; Chopin—Sonata in B flat, Polonaise in A flat major Prelude in A major, Prelude in F sharp minor, Etude in F minor, Etude in C major, Etude in C minor; Schubert—"Erl King," transcribed for piano by Liszt; Stcherbatcheff—"Clair de Lune"; Debussy—"L'Ise Joyeuse" (Bacchanelle); Paganini-Liszt—"La Campanella."

John McCormack Friday.

John McCormack, the famous tenor, will be heard in a recital at 4:30 o'clock Friday afternoon in the National Theater. His program will include: 1. (a) "Where'er You Walk," Handel, (b) "Tell Fair Irene," Handel; 2 (a) "Come, Child, Beside Me," Bleichmann, (b) "The Seraglio's Garden," Sjogren, (c) "Long Ago," MacDowell, (d) Serenade, Tschaikowsky; 3. Irish Folk Songs, (a) "Oh! Breathe Not His Name," Thomas Moore, (b) The Loprehaun, arr. Dr. Joyce, (c) "Norah O'Neale (especially arranged for Mr. McCormack), Herbert Hughes, (d) "Nelly, My Love and Me," arr. Moffat; 4. (a) "O Moon Upon the Water," Cadman, (b) "Her Eyes Twin Pools," Burleigh, (c) "The Old Refrain" (Viennese song arranged for and dedicated to Mr. McCormack), Fritz Kreisler, (d) "Morning," Speaks.

Coming Attractions

William Gillette Coming.

William Gillette is making what he facetiously calls his "second farewell tour" this season in his famous successes, "Sherlock Holmes" and "Secret Service." When he made his "first farewell tour" a few years ago, Washington, for some reason, was omitted from his itinerary. Mr. Gillette comes to the National Theater next week, opening next Monday night in "Sherlock Holmes," which will be the bill again Tuesday and Wednesday nights and at the Saturday matinee—the only matinee to be given.

"Secret Service" will be presented Thursday, Friday and Saturday nights.

These two plays are examples of Mr. Gillette's best work as a playwright. His impersonations of Conan Doyle's great detective in the one and of the daring Union spy in the other are notable character studies.

Mr. Gillette has been presenting the two plays at the Empire Theater, New York, and the enthusiastic applause of big audiences seems conclusive proof that the plays have lost none of the thrilling interest that made them popular when they were first produced—"Secret Service" nineteen years ago and "Sherlock Holmes" sixteen.

"Dancing Around."

Al Jolson, a former Washington youth, who has risen to the heights of stardom, will return to the city of his birth next week in "Dancing Around." This huge Winter Garden musical spectacle from New York will be the Belasco's attraction beginning Monday night.

"Dancing Around" is said to be the most successful extravaganza ever sent

(Continued on Fifth Page.)